

# The Builder.

NO. XLVI.

SATURDAY, MAY 11, 1844.



**GLASS-STAINING** is an art of so much importance to architecture that we this week go into a detailed account

of the specimens now exhibiting gratis, with the other works of art, at the Bazaar, in St. James's street; but, as we propose at some future occasion to resume the subject generally, we shall, at present, leave the reader to gather something of our opinions from the observations which we have appended to the description of the several designs noticed by us.

We must again state, that we think justice has not by any means been done to these specimens of glass-staining, by the mode in which they are exhibited, as during the greater part of the day the strong glow of light which is upon them most effectually prevents the beholder from having anything like a correct impression of that which these works would produce when placed in the several windows of the Houses of Parliament; though we do not intend to plead altogether inexperience on the subject, yet, we admit, we were at first in some sort deceived, and by no means gave their several artists all the credit which they deserve; but, on repeating our visit at about five o'clock in the afternoon, when the sun had left the great skylight and was externally glowing upon the stained-glass itself, we then could see many of the subjects exhibited are of very considerable merit; and, when subdued by the necessary wire-guards, by the moderate quantity of aperture in which it is presumed they would be placed, and by the duskiness which would mostly come over them, if there be now much of vulgar glare and ill-assorted colouring, such disagreement and overpowering vulgarity, we imagine, would mostly disappear.

As we suppose a vast quantity of stained-glass will be used, we think many of those who have sent designs and specimens should be employed, choosing the best for cote-armoury, ornamental work, figures, and other departments, and preventing that monopoly which must end in much of the work being done in an inferior way, notwithstanding the application by the fortunate chosen to other competitors to do part of their work.

Most of their architectural adjuncts are in inferior taste; we know that it is not the glass-stainer's business to design these things, and that it belongs properly to the architect. We are aware that much of the pictorial architecture, which was introduced into the fine old stained-glass, was very execrable in design; but that forms no reason why the architecture introduced into a fine palatial edifice, built all at once, should have any such anomalous marks of inferiority.

In the windows of the magnificent Westminster Palace of Legislation, there is room enough, besides mere pictures of sovereigns and their arms, for all manner of subjects of the history of England and its church; and we hope to see such an application of the triumphs of pictorial skill, which delights in producing effects in various ways, each the best in its kind, by the heavenly severity of unbedaubed sculpture, by the subdued modesty of good painting, and by the permeable glow of the glass-stainer's matchless art.

We now proceed to our review of the subjects of stained-glass among the other

## DECORATIVE WORKS OF ART

Sent in, pursuant to the notices issued by Her Majesty's Commissioners on the Fine Arts, now publicly Exhibiting.

58. Design for a stained-glass window, by John Summers.—The upper lights are occupied by figures under canopies taken from Henry VII.'s Chapel in Westminster Abbey; in the centre lights are placed Edward III. and his wife Philippa; on the right of the Queen is John of Eltham, and on the left of the King is the Earl of Warwick. The lower lights are occupied by Edward the Black Prince and the Princess, with the young Prince, afterwards Richard II. On the left of the Princess is Sir Guy de Bryan, and on the right of the Prince is Sir Oliver de Ingham.

A storied design of figures, with the further disadvantage of the figures being set upon pavements in perspective, though the figures, some of them at least, are above the eye; the large figures surmounted in the head tracery by very small ones, and these again by ornamental subjects too small to be read.

59. Design for a stained-glass window, representing Henry III. and his Queen, and Edward I. and his Queen, in the costume of their several reigns, with their heraldic insignia and badges, by Ward and Nixon.—A good design.

60. Design for a stained-glass window, by C. E. Gault.—The figures are those of the first eight kings after the Norman conquest, and the general design and ornaments are intended to be of coeval date and style with the new Palace.

An excellent, chaste, and elegant design, though the figures are left uncoloured; the pedestals and canopy-work being drawn in elevation, are wholly free from anomalous perspective.

61. Design for a stained-glass window, representing the arms of British sovereigns and of illustrious individuals of the corresponding periods from the Saxon Heptarchy to the present time, by Spence and Co.

A rich design, but the largeness of the escutcheons and the smallness of its figures disagreeable.

62. Design for a stained-glass window, by Charles Clutterbuck.—Intended as one of a series to represent the wars of the Houses of York and Lancaster.

Two fine historical subjects treated in a painter-like style, more agreeable than a monotonous repetition of scroll-work and shields.

63. Design for a stained-glass window, by Daniel Higgins.—The figures represented are, Princess Mary, Henry VIII., Prince Edward, and Princess Elizabeth, forming the family group of Henry VIII. The upper part of the window commences with a Gothic screen enriched with the royal arms, with strings of shields relating to Henry VIII., and finishes with the roses of York and Lancaster.

Has the merit of containing one story of picture, but its upper work not happily managed nor in pure taste.

64. Design for a stained-glass window, representing Henry VII. and Elizabeth of York after marriage, by Robert Morrow.

An unfinished sketch of considerable merit.

65. Design for a stained-glass window, by J. Hedgeford.—This design supposes the window to contain, in the lower compartments, whole length figures representing the sovereigns of England, in regular succession from the reign of King Alfred; the upper compartments and the tracery openings being appropriated to the reception of devices, armorial bearings, mottoes, &c., appertaining respectively to the monarchs represented immediately underneath.

A very meritorious design of one story of figures which, however, have the common fault of being too stumpy.

66. Design for a stained-glass window, by Ballantine and Allan.—Meritorious, with good colouring, and the architecture in elevation instead of anomalous perspective.

67. Design for a stained-glass window for the House of Peers, by Cobbett and Son.—The four upper openings contain the arms and badges of the Tudor family. The four lower openings contain portraits of Henry VIII.,

Henry VIII., Edward VI., and Queen Elizabeth, surrounded by similar arms and badges. Every part of the design has reference to the same subject.

A work of great merit, though the medallions of sovereigns, being finished in the modern miniature style, clash with the ancient insignia surrounding them.

68. Design for a stained-glass window, by William Warrington.—This design contains the armorial bearings, consisting of escutcheons, supporters, badges, collars of SS., and suns and roses of the following monarchs:—Henry IV., Henry V., Henry VI., Edward IV., Edward V., Richard III., Henry VII. (empaired with those of Elizabeth of York); and Henry VIII. An excellent design.

69. Design for a stained-glass window, by James Warrington.—In the four principal openings are the arms of Henry V., Henry VI., Henry VII., and Henry VIII., enclosed by the garter, and surrounded by helmet, crest, and lambrequin. In the lower openings are the supporters of each monarch, holding banners emblazoned with his livery colours, and charged with his different badges. Of great merit.

70. Design for a stained-glass window, representing the badges of the four orders of British knighthood, with the arms of the founders, &c., by Henry Pether. A very rough unfinished sketch, of ability.

71. Design for a stained-glass window, by Edward Corbould.—Edward I. entering Westminster, after having vanquished the Welsh, in 1282. A painter-like window of very great merit.

72. Design for a stained-glass window, by Edward Baillie.—The upper large openings contain portraits of four Kings of England, Henry V., VI., VII., and VIII. Over each are his arms and supporters, and under each is a medallion on which is either a subject or a figure illustrative of the period. The four lower openings contain portraits of four queens regnant of England. On the left, Queen Mary, with her arms and supporters. The medallion underneath represents the same queen and her royal consort, Philip of Spain. Next is Queen Elizabeth, with arms and supporters. The medallion contains her initials, with the date of her coronation and demise, with titles in a label, as in the others. The third is Queen Anne, with arms and supporters, initials and titles. The fourth is her most gracious Majesty Queen Victoria, with the arms of the United Kingdom. The subject on the medallion is intended to represent the signing of the treaty between the British and Chinese officers.

The observations upon No. 67 apply also to this design.

73. Design for a stained-glass window for the House of Peers, by Cobbett and Son.—The four large upper compartments contain portraits of her Majesty and Prince Albert on pedestals with canopies above. Her Majesty in her coronation robes; the Prince in the robes of the Order of the Garter. The four lower compartments are filled with the subject of King John ratifying the great charter of England.

A fine composition, but its several subjects each more complete than the whole.

74. Design for a stained-glass window, by J. A. Gibbs.—The four small openings at the top of the drawing represent the badges of the houses of York and Lancaster. The large left-hand opening represents the red dragon (being the cognizance of the Earl of Richmond) overcoming that of Richard III. The right-hand large opening illustrates that curious verse:—

"The cat, the rat, and Lovell the dog,  
Rule all England under a hog;"

alluding to the names of Ratcliffe, the king's minion, and Catesby, his spy, and to the king's cognizance, which was a boar. The four lower openings combine the battle of Bosworth Field. The arms are those of the principal personages engaged on that memorable day.

A good subject of the stained kind.

75. Design for a stained-glass window for the House of Lords, by Chance, Brothers, and Co.—The design exhibits four members of the House, a bishop, a warrior, a judge, and a statesman. The allegorical figures above (Piety, Valour, Justice, and Prudence) refer to the characters beneath, each standing on his coat of arms proper. In the upper part of the window are placed the arms of her